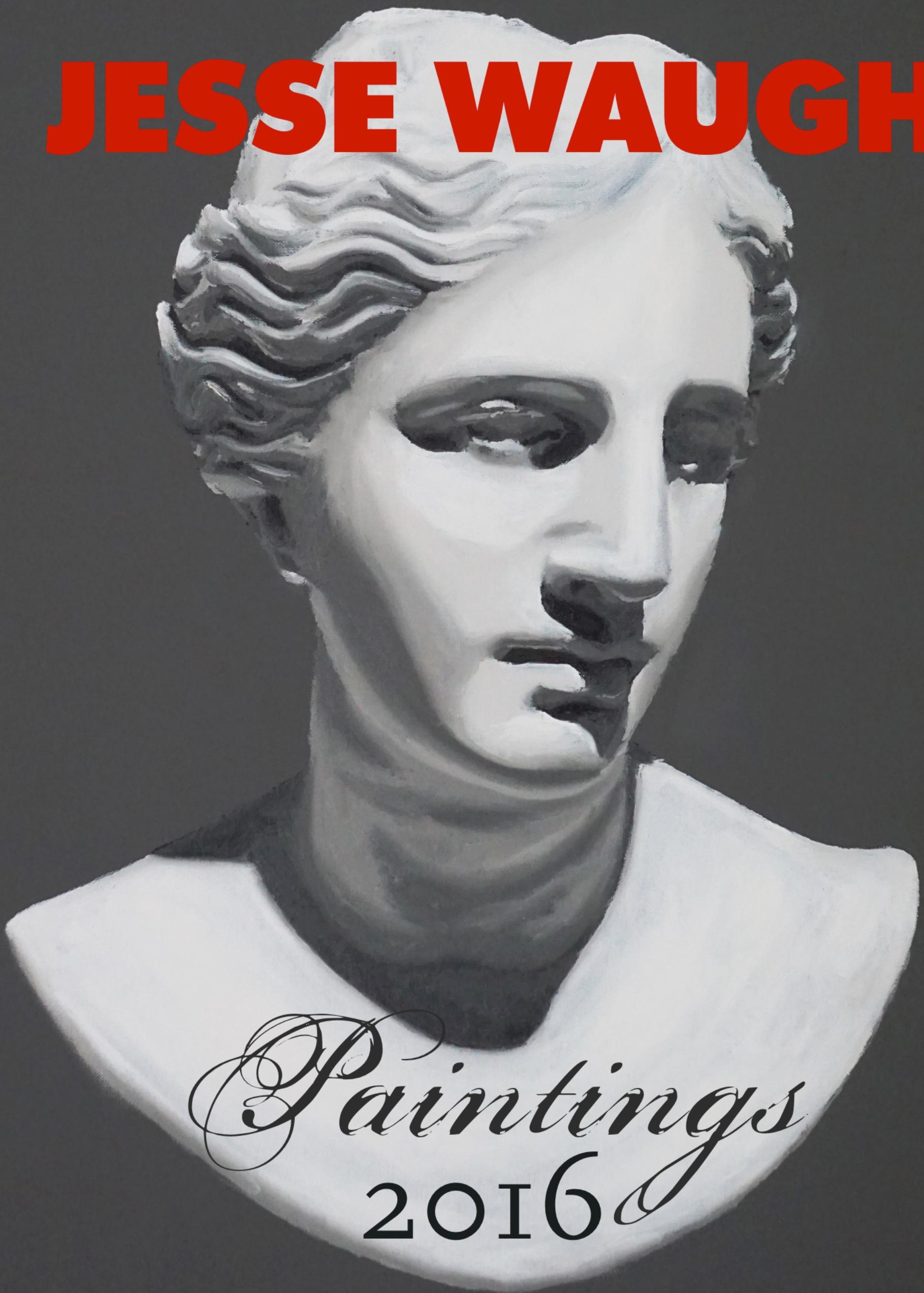


# JESSE WAUGH



*Paintings*  
2016

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# PROGRESS IN PROCESS



I feel I made great progress this year in my technique. I've been engaging in heavy experimentation with tonal values, and have been able to achieve a verisimilitude which had been lacking in my previous paintings.

I had the opportunity to study the works of Bellini, Titian, Tintoretto and Veronese, on a recent trip to Venice. Italian Renaissance painting in general is far from photorealistic - except perhaps for Caravaggio. I hope to be able to strike a balance between adequate illusion and personal expression -- all in the service of Pulchritudine.

- Jesse Waugh, 2016-12-28, Barcelona

# Hobson Moor Quarry

Hobson Moor Quarry is in the Pennines above Mottram Rise near Stalybridge. I painted this from my imagination.



# Sakura Cherry Blossoms Ichi

With *Sakura Cherry Blossoms Ichi* I tried to recreate the feeling and beauty of Sakura cherry blossom festivals in Japan.

I spent a month in Japan during the Sakura festivals in April, 2014, following the cherry blossoms northward as they bloomed. I started out in Tokyo where I attended a huge Sakura festival at Shinjuku Gyoen. Then I travelled up to Fukushima City and visited the ethereal Hanamiyama Park hillside which was covered with beautiful blossoming cherries. Then I stayed in Sendai for a week and I visited the Shiroishi Riverside *hanami* festivals where the river is lined on both sides with blossoming cherries, and people picnicking on the banks. Then I flew up to Sapporo and visited Isamu Noguchi's *Moerenuma Koen* and Maruyama Park and Hokkaido Shrine where people were celebrating the final wave of blooming cherries.

The sheer beauty of the blossoming cherry trees, and also of the people celebrating them, fed my soul like nothing else ever has.



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# Hailstorm on Pompy Hill

*Hailstorm on Pompy Hill* is done in a 'naive', "Sunday painter" style popular in Northern England.

My friend Keith Williamson - who is pictured sheltering his two Cairn Terriers Poppy and Monty from a hail storm - lives very close to L.S. Lowry's house which is in Mottram in Longdendale, in the Pennines in Northern England.

*Hailstorm on Pompy Hill* was executed in a manner not dissimilar to the style of Lowry, but perhaps with more colour and hopefully with less existentialism.



# HORUS

Horus' right eye-comet.



# Brompton Rose



# Soldier for Beauty

*Soldier for Beauty - A Self-Portrait* is a visualization of the haiku by Matsuo Basho:

夏草や

兵どもが

夢の跡

translated into English:

*The summer grasses—*

*Of the brave soldiers' dreams*

*The aftermath.*

*Soldier for Beauty - A Self-Portrait* is a contemplation in the spirit of *mono no aware*. *Mono no aware* (物の哀れ), literally "the pathos of things", and also translated as "an empathy toward things", or "a sensitivity to ephemera", is a Japanese term for the awareness of impermanence (無常 mujō), or transience of things, and both a transient gentle sadness (or wistfulness) at their passing as well as a longer, deeper gentle sadness about this state being the reality of life.

夏草や  
兵どもが  
夢の跡

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# HUMANIZE



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# Imminent Horizon



# Tonerose



# Head of John The Baptist (After Igor Mitoraj)



# Dull Care



# White Rose



# POPPY & MONTY

*POPPY & MONTY* is a depiction of my friend Keith Henry Williamson's two cairn terriers - a male named Monty (right) and a female named Poppy (left) - shown on "Pompy Hill" (Wildbank in Stalybridge, Cheshire, England), a scenic heather-covered hill in the Pennines.

I alluded to the heather with a subtle purple glaze over the terrain, and also included a Michael Harding *Kings Blue Light* colour in the sky, which to me suggests both dusk and dawn, and reflects the sublime sky visible at certain times of the day and in certain seasons from the Pennines.

The tennis ball links the two dogs to archetypal Chinese imagery of two dragons competing for a sphere, which I have seen in the Orient, this opposition of dragons is in turn similar to ancient Celtic torcs, and this leads back to cairn terriers, which are very much Celtic dogs.



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# Le Chat Noir

*Le Chat Noir* is after a photograph by fine art photographer Manuel De Jesus Muñoz.



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# Rebirth

*Rebirth* is a personal renaissance. It signifies to me that the cycles of birth and death of culture can no longer be artificialized by the *Hidden Hand*, as information is now too freely available for it to contain. They may succeed at brainwashing us, but we can always break free and recognize Beauty anew.



# The Beautiful One

*The Beautiful One (Bust of Nefertiti)* is after a rogue 3D scan of the famous bust of Nefertiti which was smuggled out of Berlin's *Neues Museum* allegedly by two artists, but a scanning company may have also been involved.



JESSE WAUGH

# Restoration

*After Josep Llimona i Bruguera*



# Pink Peonies



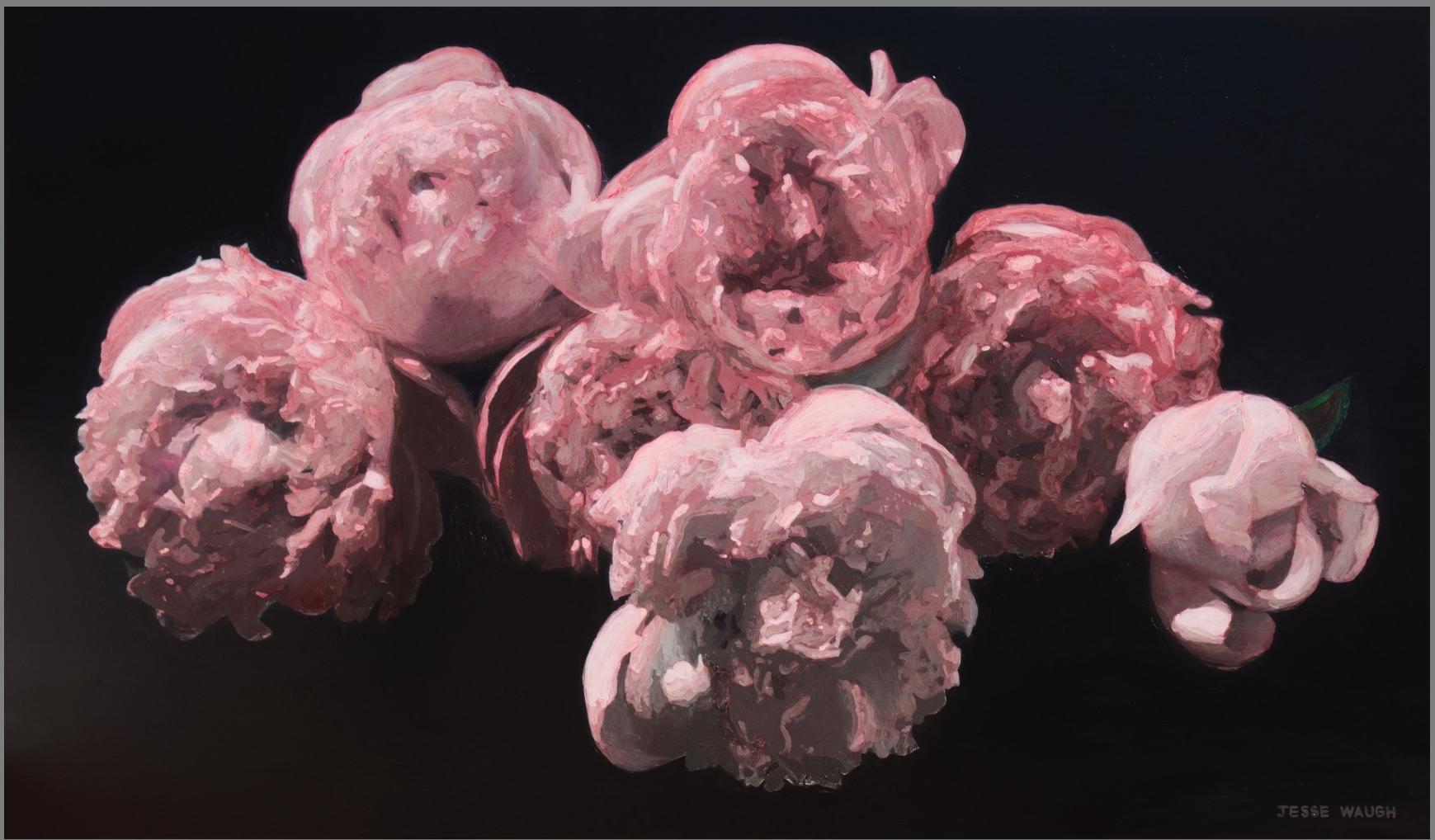
# Art Bubble

The art bubble about to be slain by the Golden Pin  
of Pulchrism!



# Pink Peonies Wabisabi

*Pink Peonies Wabisabi* is the result of an experimental technique involving two consecutive grisaille underlayers with a pink glazed finish. I believe it achieves a pleasant, and very painterly overall aesthetic. *Wabisabi* is the quintessential Japanese aesthetic of beauty that is "imperfect, impermanent, and incomplete".



# Portrait of Key Winstead

Key Winstead owns a prominent Manhattan catering company *Winstead Caterers*. I was commissioned to do his portrait and I love how it turned out. It's got a beautiful serenity to it, and I believe it really captured his spirit.

It's my most realistic portrait yet. I'm not actually striving to become a photorealist painter, as I believe paintings can become exalted Beauty in their own right - in a way that photographs can't - but I want to have the ability to execute visions adequately for the creation of Beauty.



# *Morpho rhetenor congeal*

*Morpho rhetenor congeal* is a personal victory for me. It not only represents, but it embodies a successful culmination of my attempts at painting over the past five years. It is by no means perfect, but I feel satisfied with it in a way that I haven't with any of my paintings up until now. It is a breakthrough. Although I still have a great deal of learning to do, I hope that I may have reached the half-way point in my journey to being able to achieve beautiful illusion in oil paint.

*Morpho rhetenor congeal* depicts a morpho butterfly, which has long been my personal emblem and totem. In 2003, I ventured to the Amazon to seek out morpho butterflies, and while on a filming expedition for my documentary *Nanay*, I lucked out and found a large, beautiful blue morpho fluttering about the *Allpahuayo-Mishana* nature reserve in the Peruvian Amazon rainforest. I chased it wildly through the jungle, abandoning my fear of treading on snakes -- launching myself through the undergrowth in pursuit of that beautiful iridescence which makes the morpho so famous.

The name *Morpho* is an epithet of Aphrodite - the Goddess of Beauty, so it fits in well with my proprietary art movement Pulchrism.

The first time I ever saw a morpho butterfly was in 1996 at *La Specola* - Florence's antique and atmospheric natural history museum -- and I've been a devotee of the profound and extraordinary Beauty of morpho butterflies ever since.

I added the specification *congeal* to the taxonomy of the particular morpho pictured, as its construction embodies the arcane precept of *co-agula* - the coming together of order out of chaos.



# Peonies Majestic

I painted Peonies Majestic in the summer before going to France for the second time to study with Thomas Darnell. It is so striking on its own without any added color that I struggled for a long time trying to decide whether to add color or not. I applied a light glaze of green over the leaves, but decided not to alter the flowers at all - as I find them to be bold and beautiful - and I believe any alteration would diminish their impact.



[jessewaugh.com](http://jessewaugh.com)